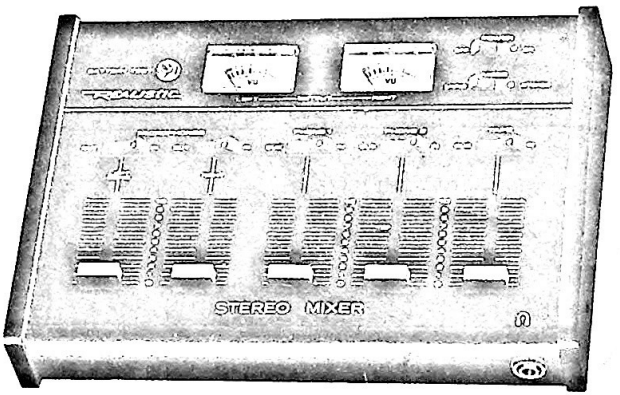
STEREO MIXER



OWNER'S MANUAL

PLEASE READ BEFORE USING THIS EQUIPMENT

REALISTIC®

CAT.NO. 32-1100A

CUSTOM MANUFACTURED FOR RADIO SHACK A DIVISION OF TANDY CORPORATION

The **REALISTIC STEREO MIXER** incorporates sophisticated solid state circuitry utilizing low-noise semiconductors to assure quiet performance. The case is specially designed to reduce effects of hum. All controls are extra easy to use.

The design and reliability of this unit makes it ideal for use in the home and studio or for semi-professional applications.

Features include:

* Stereo microphone input (both channels are mono if one mic is connected to Left jack)
* Two stereo phono inputs (for magnetic or ceramic cartridges)
* High level input for tape deck or other source
* Linear sliding level controls for finger-tip adjustment of mixing/fading
* Cue function permits individual monitoring of each source via headphones
* Tape recorder output connections
* Dual VU meters to monitor output levels
* Mono/Stereo mode switch permits mono to both output channels
* Battery Test button to check condition of batteries
* AC operation with optional AC Adapter (273-1454)

RADIO SHACK LIMITED WARRANTY

This product is warranted against defects for 1 year from date of purchase from Radio Shack company-owned stores and authorized Radio Shack franchisees and dealers. Within this period, we will repair it without charge for parts and labor. Simply bring your Radio Shack sales slip as proof of purchase date to any Radio Shack store. Warranty does not cover transportation costs. Not does it cover a product subjected to misuse or accidental damage.

EXCEPT AS PROVIDED HEREIN, RADIO SHACK MAKES NO WARRANTIES, EXPRESS OR IMPLIED, INCLUDING WARRANTIES OF MERCHANTABILITY AND FITNESS FOR A PARTICULAR PURPOSE. Some states do not permit limitation or exclusion of implied warranties; therefore, the aforesaid limitation(s) or exclusion(s) may not apply to the purchaser.

This warranty gives you specific legal rights and you may also have other rights which vary from state to state.

We Service What We Sell

SPECIFICATIONS

Input Sensitivity

Mic	1.8mV
Phono (Mag)	2.5mV
Phono (Cer)	230mV
Tape	120mV

Input Overload

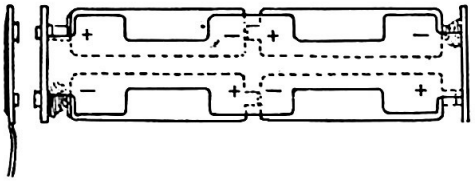
Mic	More than 150 mV
Phono (Mag)	More than 80 mV
Phono (Cer)	More than 5V
Tape	More than 5V

Microphone types:	Can be used with hi or low impedance unbalanced type mics.
Distortion:	Less than 0.25%
Signal-to-Noise Ratio:	Better than 55 dB
Output Level at 0 VU:	775 mV
Residual Noise:	0.5 mV
Frequency Response:	20-20,000 Hz RIAA ± 1 dB
Power Requirements:	Four 1.5-volt AA cells (6VDC) or AC adapter (CAT. No. 273-1454 35mA no signal)
Size:	243 x 266 x 200 mm (HwD)
Weight:	1.8 Kg

BEFORE OPERATING

1. Set **POWER** to OFF position.
2. Open battery compartment on the bottom and load four type AA penlite c ls (not included). Take care to observe correct polarity.

Illustration



NOTE: For best results we urge you to use Radio Shack's 23-582 or 23-552 batteries.

3. Use shielded cables to connect between Mixer's **OUTPUT** jacks and the Aux (or Line Input) jacks on your Amplifier/Receiver or Power Amp. Be sure to connect Left to left channel and Right to right channel.

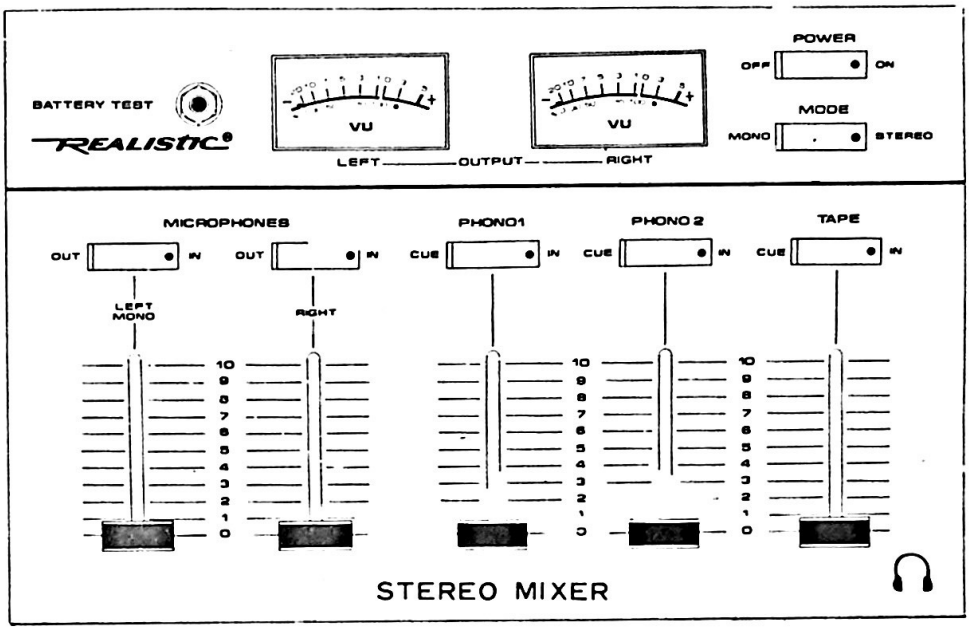
NOTE: If the Amplifier is monaural, connect only one **OUTPUT** lead and set Mixer to MONO mode.

4. Set your Amplifier's Volume controls to minimum.
5. Set all the Mixer's linear sliding controls to "0" (minimum).

NOTE: For even greater versatility, connect the Stereo Mixer through one of Radio Shack's Frequency Equalizers (connect directly through Input/Output jacks on the Equalizer—and then to the Power Amplifier).

FRONT PANEL

BATTERY TEST Button	Batteries are OK if Meter pointer is in red area (replace batteries if reading is lower).
LEFT and RIGHT VU Meters	Show output levels.
POWER	Turns Mixer power On and Off.
MODE	Sets output for Stereo or Mono.
MICROPHONE Switches	Switches mics in or out (Left is for Left/Mono and Right is for right mic, as connected on rear.)



MICROPHONE Fader Controls Increases or decreases level of Mic sound (0 is off and 10 is maximum) when Mics are connected and Mic switches are set to IN.

PHONO 1 Switch Set to CUE when you want to cue up the Phono 1 source; set to IN when you want to switch the Phono 1 signal into the program output.

PHONO 1 Fader Control Increases or decreases output level of Phono 1 source.

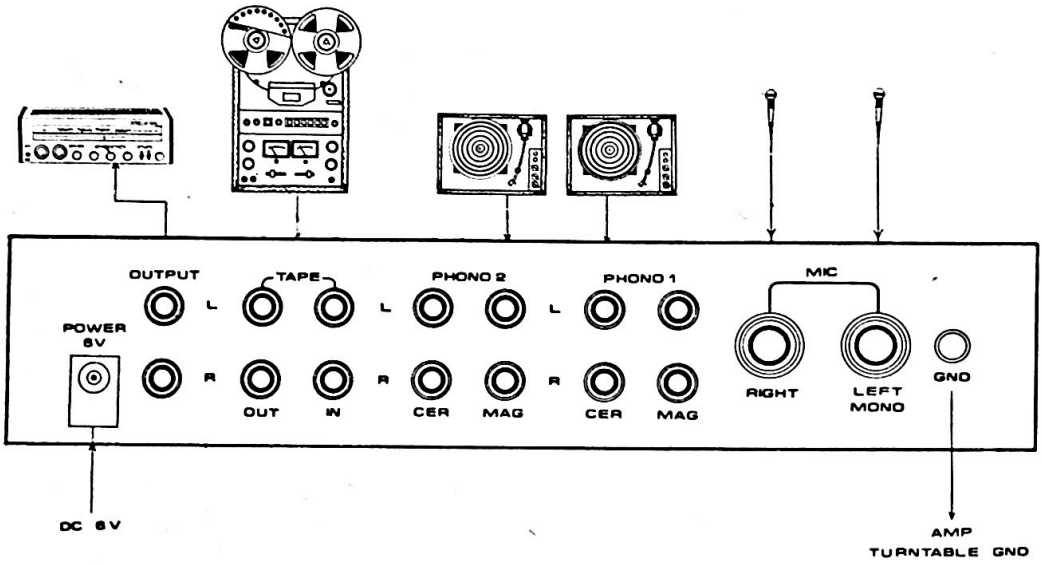
PHONO 2 Switch Functions same as Phono 1 switch.

PHONO 2 Fader Control Functions same as Phono 1 Fader control.

TAPE Switch Functions same as Phono 1 switch.

TAPE Fader Control Functions same as Phono 1 Fader control.

(Headphone Jack) Plug in headphone to listen to program or Cue signal (with stereo headphones the Cue signal will be in the left channel.)



Rear Panel

6V POWER Can be used with an external (optional) AC adapter (plugging in AC adapter disconnects internal batteries).

OUTPUT Jacks Connect to Aux or Line Input of Amplifier/Receiver.

TAPE Jacks Use OUT for connecting to Aux or Line Input of a Tape Recorder; use IN for connecting input signal from a Tape Deck/Recorder.

PHONO Jacks Two sets, use MAG for magnetic-type cartridges and CER for ceramic-type cartridges; signal level is controlled by PHONO sliding controls.

MIC Jacks Use LEFT/MONO if only one mic is to be used (automatically sends sound to both channels); use Left and Right jacks with 2 microphones for stereo sound.

GND Screw Connect ground lead from turntables to prevent hum.

Battery Compartment (on the bottom) holds four type AA batteries.

USING THE STEREO MIXER

Microphone(s)

Connect microphones to the **MIC** jacks on the rear of the Mixer. If you are using only a single microphone, connect it to the LEFT mic jack. A single mic connected to the LEFT jack will provide output to both channels. If you want to have stereo sound, use two microphones; connect one to each channel's input jack.

Set **MICROPHONES** switches to IN.

To adjust level of mic signals, adjust the **MICROPHONES** Fader controls up or down.

Mic signal levels will be indicated on the Meters. To listen to the output signal, plug headphones into the 🎧 jack.

PHONO Inputs

There are two stereo phono inputs — and each input can be used for either a ceramic or a magnetic phono (turntable or changer).

Connect phono leads to **PHONO** jacks on the back. If the phono has a ceramic cartridge, use CER input; if the phono has a magentic cartridge (as most good systems do), connect to MAG input. If the phono has a black or green ground lead, connect it under the Ground screw on the rear of the Mixer (this will prevent hum).

To apply Phono signals to the output, set **PHONO** switches to IN. Adjust levels of Phono signals with the **PHONO** slide controls.

If you want to monitor the Phono signals, plug headphones into the 🎧 jack. To cue the Phono sound, set **PHONO** switch to CUE position and you will hear the phono signal in the left earphone. The main output signal will continue to be heard in the right earphone if you are using stereo headphones.

NOTES:

* When in CUE position the slide controls have no effect on the level of CUE sound.
* If you use a mono headphone, Cue signal will be heard along with the normal signal being applied to the output jacks (Cue signal will be louder).

TAPE Inputs

The Tape input is high level. Make connections with shielded cables to **TAPE IN** jacks on the rear (other end of these cables will come from Line Out jacks on your Tape Deck or other high level source).

To apply Tape signals to the output, set **TAPE** switch to IN and adjust the **TAPE** Fader control for proper level.

NOTE: If you want to record signals being processed through the Stereo Mixer, connect **TAPE OUT** jacks to the Line In or Aux In jacks on a separate Recorder.

To monitor the Tape signal, plug headphones into the 🎧 jack.
To cue the Tape sound, set **TAPE** switch to CUE position and you will hear the Tape signal in the left headphone.

MODE Switch— MONO or STEREO

If you have a stereo source connected but only need monaural output (both channels the same sound) set **MODE** switch to MONO For stereo output, leave in STEREO position.

Headphones

Either stereo or mono phones can be used. If no switches are set to Cue position, you will hear the main program (output) signal in the headphones. When any of the switches are set to CUE, you will hear both the Cue signal and the program signal in the headphones:

* With stereo phones, Cue will be in the left channel and program output will be in the right channel headphone.
* With mono phones, Cue will be louder than the program output.

Tips & Techniques for Professional Sounding Mixing

With the Stereo Mixer you can obtain professional results – mixing various sources, mono or stereo. Here's a few pointers to help you get the best results:

Cueing Up signals – the Cue function is probably the outstanding feature of this Mixer. Here's how to use it.

Let's say you've got a tape playing and want to fade in a selection from a record.

1. Plug in your headphones
2. Set PHONO switch to CUE (use PHONO 1 or PHONO 2 depending on Phono connections).
3. Set needle into record groove and listen to Cue sound in headphones (if stereo headphones, Cue sound will be in left headphone; if mono phones, Cue sound will just be louder than program).
4. Slow down record with your hand to bring the beat of the record in sync with the beat of the tape signal.
5. Switch **PHONO** to IN and bring up **PHONO** slide control to desired level. To fade out Tape sound, bring its slide control down to "0" (or turn Tape sound off by setting **TAPE** switch to CUE).

As you gain experience you will be able to cross fade and mix signals in and out smoothly and easily.

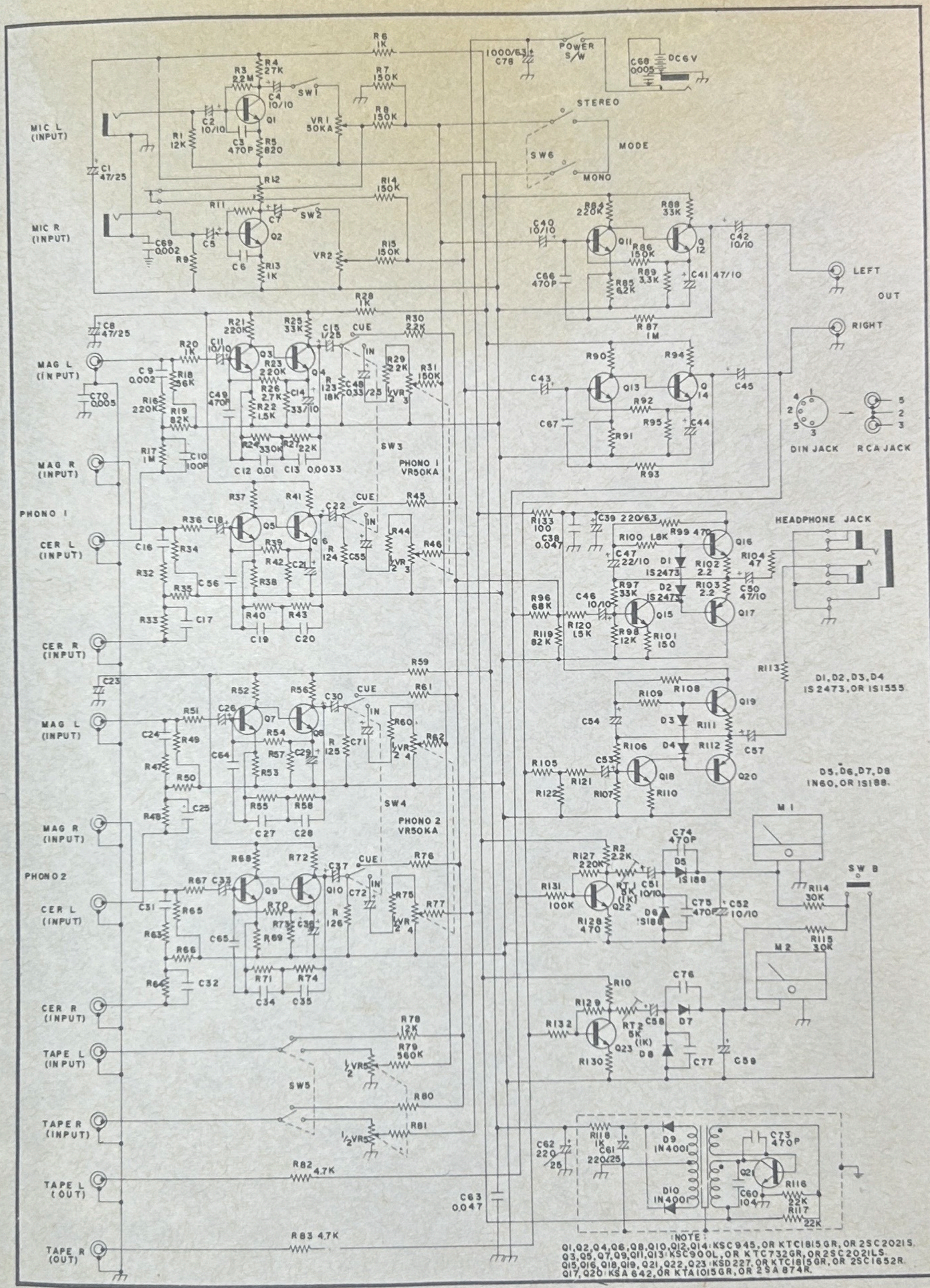
Mixing, Cueing and Fading can be accomplished for any of the source inputs:

* Mics — fading from one to the other, or adjusting for level differences between mic inputs. (Cueing is not possible on the two mic inputs.)
* Phono — you can have two turntables in your system and Cue and fade between them and other sources.
* Tape — either a tape deck or other high level signal source.
* Or any combination of these . . .

Voice/Music Talkover:

For proper blending of voice and music, you'll want to start with a microphone level which gives a meter reading of –5 to –3 VU. When talking over music, the Fader for the music source should be reduced as you begin to speak and returned to its original setting during natural pauses and when you have finished speaking. Reduce the music level just enough for you to hear yourself in the headphones or loudspeakers (over the music). Don't forget to set **MICROPHONE** switch to OUT when not in use.

SCHEMATIC DIAGRAM



RADIO SHACK
A Division of Tandy Corporation
Fort Worth, Texas 76102

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